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PHOTOGRAPHY.

M. Blanquart Everard has suggested a great improvement in photography in using plates of glass for the pictures instead of paper. This process consists in beating well together a weak solution of iodide of potassium and the white of eggs. When, after standing, the mixture has become perfectly clear, it is to be spread very uniformly over a well-cleaned plate of glass, and allowed to dry. When dry, the surface should be perfectly free from cracks and very uniform. Upon this is spread the ordinary calotype material, the aceto-nitrate of silver, and then the gallic acid; and the picture being obtained in the camera, is developed by the gallo-nitrate of silver. Indeed, every step of the process, after the albuminous covering is obtained, is the same as that observed in the calotype.—*London Art-Journal.*

PUBLIC MONUMENTS.

The celebrated sculptor Rauch, of Berlin, is engaged in the completion of a monument, to be erected in one of the public places of the capital, to the memory of Frederick the Great—which, as described, will rank among the most considerable works of modern sculpture. The colossal equestrian statue of Frederick occupies the centre of the group raised on a lofty pedestal. At the four angles, on a lower plane, are equestrian statues of Prince Henry of Prussia, the Duke of Dessau, the Prince of Mecklenburgh-Schwerin and the Duke of Brunswick. Lower down are about thirty pedestrian statues of generals who distinguished themselves in the Seven Years' War—forming, as it were, the suite of the monarch. On the four faces of the pedestal are bas-reliefs representing the most memorable battles of the period.

At Munich a monument has just been inaugurated to the memory of the composer Orlando de Lassos. It forms a companion to the statue of Gluck.—*Athenæum.*

ARTS IN CONSTANTINOPLE.

Twenty years ago the military arts of the West began to find favor with the Pachas of the Ottoman Empire. Gradually but slowly other and better arts have followed. This year there is an Exhibition of paintings at Constantinople; which must be a curiosity in its way—for in Mohammedan countries the artist must labor in his vocation under conditions which would alarm a royal Academician. The Koran forbids him to play tricks with the human figure—the image of God. In every form this resource is denied to him. He may neither print nor chisel the "paragon of animals." Still, he has left to him all the other beauties of the world, and the exhibition is said to have been interesting. It consisted of a collection of 600 paintings, all mounted in black frames—religious subjects, landscapes, animals, battles, and sea-fights. No little ingenuity would be required to render these topics true and striking without trespassing against the injunction which places Man above the reaches of Art. The religious pieces consist of mosques. Landscapes and animal pieces may do without the forbidden presences. But how of battles and sea-fights? Even Sir Walter Scott's design for a battle scene, "a huge quantity of smoke with here and there a limb projecting from it," would have called down the vengeance of the Ulemas. The difficulty is thus evaded:—the spectator is so far removed that in the order of nature the individual combatants would be invisible to the eye—which, however, rests on the outlines of the country, the volumes of smoke poured from cannon and mortar, and certain masses of color that indicate the position of the troops. So with the naval actions. No sailor is seen on board. The fire belches from the guns, but the only signs of life are in the waters, where monsters of the deep—in forms that would puzzle both poets and naturalists—seem to have come up to the surface much astonished at what is going on. If Art continue to find cultivators under these conditions, something new and strange ought certainly to arise from it.—*Athenæum.*

THE CULLODEN MONUMENT.

"Mr. Mackenzie, architect, of Elgin, has constructed a design for this monument; for the erection of which a considerable sum has already been subscribed. The model represents a large, irregular, broken, conical mass, in imitation of natural rock, round which is a rough road—now winding through clefts, and now ascending by steps, seemingly water-worn, until it reaches a small flat on the top of the mass. In front, crowning a precipice, is a fine female figure, leaning on the rock, and mourning; with two boys, holding by her hand and skirts,—the young one looking anxiously up in her sorrowful face. In front of the precipice is rudely carved the word 'Culloden—1746.' At various prominent points the model presents small tablets of various forms to be erected by clans, or in memory of individuals."—*Edinburgh Weekly Register.*